

nois, Louisiana, Michigan, Mississippi, Missouri, North Carolina, Ohio, South Carolina, Texas, Utah, Virginia, Washington, and Wisconsin. There is one student from China, one from Denmark, one from Germany, and two from Spain; all five of them are now United States residents.

There are twenty-two new students at the College. They are: Shirley Allen of Wilton, Connecticut; Marilyn Bauer of Shaker Heights, Ohio; Homer Bobilin of Garwood, New Jersey; Samuel E Brown Jr, of Wilton, Connecticut; Aurora Cassotta of New York City; Hope Greer of Mount Kisco, New York; William Hanchett of Evanston, Illinois; Dora Harrison of New Orleans, Louisiana; Eric Hugaard of Cambridge, Massachusetts; Gail Keith-Jones of Evanston, Illinois; Elizabeth Kulka of New York City; Ruthabeth Krueger of Wheatridge, Colorado; Robert Marden of Boston, Massachusetts; William McLaughlin of Easton, Pennsylvania; Faith Murray of Charleston, South Carolina; Ruth O'Neill of Milwaukee, Wisconsin; Arthur Schneider of Asheville, North Carolina; Jacqueline Tankersley of Saint Louis, Missouri; Henry Tuttle of Shaker Heights, Ohio; Nancy West of Hartford, Connecticut; Helen Wright of Watertown, Massachusetts; and Dick Wyke of Miami, Florida.

"Psychology of Architecture"

On the evening of September 17, Erwin Straus spoke to the College community on the "Psychology of Architecture."

Dr Straus began with a discussion of the psychological origins of archi-

tecture. The needs for shelter and protection are fundamental in man, and in these needs can be found the seeds of architecture. But can all architecture be explained in this way?

"I will take you," said Dr Straus, "to a hillside overlooking a mediæval European town. From there we can distinguish clearly two types of buildings. Little houses like nests of birds cluster around a tall edifice, usually a cathedral or a castle. The shape of the small buildings is hardly noticeable for they are really nothing more than an extension, a second floor as it were, of nature. In contrast to them, the towering building is superimposed upon nature. Its plan, its location, its structure, all testify to a will, a scheme. Why? What prompted men to raise a building so differently planned and constructed? The answer is not in religion alone, nor does it lie solely in economic or political considerations. It is not a difference between public and private, between large and small, which makes the palace, the cathedral, the city hall, the center of the town. The answer—and in this answer is the ultimate source of any architectural scheme which goes beyond the bare needs of shelter—lies in the existence of *community*."

"The term is an ambiguous one. We use it carelessly, casually, to indicate groups which are only aggregates, only communal in location, by accident, for a moment. The members of such groups are in no way related to or part of a whole; what relations exist are merely between individual members. Each individual has his own purpose, and after leaving the group becomes